



Handel and Haydn Society

Harry Christophers, Artistic Director

George Frideric Handel

*Israel in Egypt*

8pm, Saturday

February 19, 2011

Kresge Auditorium, MIT

MIT  
+150

INVENTIONAL  
WISDOM



# 2010–2011 Season Upcoming Concerts



**BEETHOVEN'S  
FIFTH**

SYMPHONY HALL

FRI, MAR 18  
8PM

SUN, MAR 20  
3PM

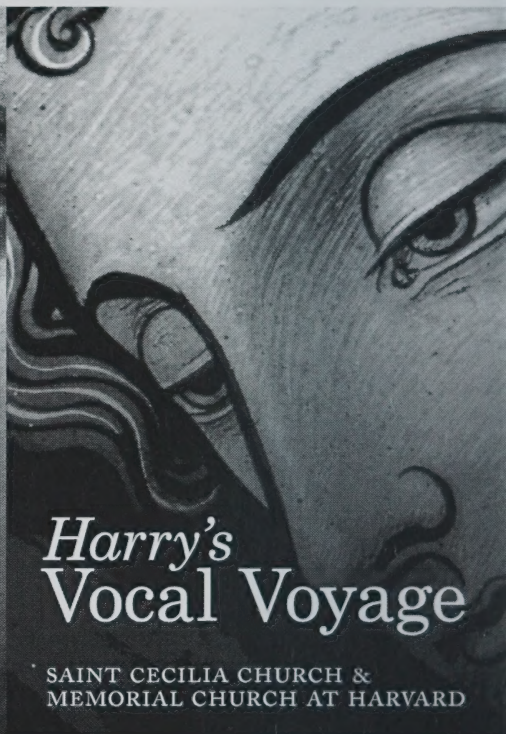
Richard Egarr, conductor and fortepiano

Mozart  
Overture to *Don Giovanni*

Haydn  
Symphony No. 101

Haydn  
Keyboard Concerto in D

Beethoven  
Symphony No. 5



*Harry's  
Vocal Voyage*

SAINT CECILIA CHURCH &  
MEMORIAL CHURCH AT HARVARD

FRI, APR 1  
8PM

SAT, APR 2  
8PM

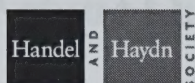
SUN, APR 3  
3PM

Harry Christophers, conductor

A cappella choral  
works by Thomas  
Luis de Victoria and  
Francis Poulenc

Members of the  
Handel and Haydn  
Society Chorus

# Program



HARRY CHRISTOPHERS  
Artistic Director

Saturday, February 19, 2011 at 8pm  
Kresge Auditorium, MIT

Harry Christophers, conductor

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## *Israel in Egypt*

George Frideric Handel  
(1685–1759)

*Part I: The Lamentation of the Israelites for the Death of Joseph*

*Part II: Exodus*

INTERMISSION

*Part III: Moses' Song*

Margot Rood, soprano  
Teresa Wakim, soprano  
Brenna Wells, soprano  
Abigail Levis, alto  
Margaret Lias, alto  
Emily Marvosh, alto  
David McSweeney, tenor  
Stefan Reed, tenor  
Bradford Gleim, bass  
Nikolas Nackley, bass

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This performance by the Handel and Haydn Society is presented as part of a major MIT 150th anniversary event: **FAST**, the Festival of Art, Science and Technology, which celebrates MIT's culture of creativity and invention. The Handel and Haydn Society, founded in 1815, was the only professional music group in Boston when MIT was established in 1861, and first performed Handel's *Israel in Egypt* in 1859. With this performance during MIT's sesquicentennial year, the Institute and the Handel and Haydn Society join forces to celebrate their mutual dedication to the arts, education, and creative discovery. See our **FAST** site: <http://arts.mit.edu/fast>

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The program runs for approximately 2 hours and 5 minutes, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.



# Handel and Haydn Society

Founded in 1815, the Handel and Haydn Society is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Chorus and Period Instrument Orchestra are internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, the Society's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

Handel and Haydn has an esteemed tradition of innovation and excellence, which began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's Mass in B Minor and *St. Matthew Passion*. Today, the Society is widely known through its subscription concerts, tours, radio broadcasts, and recordings. Its first recording with Harry Christophers, Mozart's Mass in C Minor, was released in September 2010, and will be followed by Mozart's *Requiem* in September 2011. These are the start of a series of live commercial recordings leading to the Society's Bicentennial.

The 2010–2011 Season marks the 25th Anniversary of Handel and Haydn's Karen S. and George D. Levy Educational Outreach Program. This award-winning program reaches 10,000 children throughout Greater Boston, mostly in underserved communities.

## Leadership

**Marie-Hélène Bernard**  
Executive Director/CEO

**Harry Christophers**  
Artistic Director

**John Finney**  
Associate Conductor/  
Chorusmaster  
*The Cabot Family*  
Chorusmaster Chair

**Christopher Hogwood**  
Conductor Laureate

**Nicholas Gleysteen**  
Chairman

*Supported in part by:*



# Harry Christophers, Artistic Director

Harry Christophers was appointed Artistic Director of the Handel and Haydn Society in 2008 and began his tenure with the 2009–2010 Season. He has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and the Society have since embarked on an ambitious artistic journey that begins with the 2010–2011 Season with a showcase of works premiered in the United States by the Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the Society's Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards, including a *Grand Prix*

*du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid.

In October 2008, Harry Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.

# Acknowledgements

## Special Thanks

To MIT Professor of Music Ellen T. Harris '54 H for her academic and artistic guidance and participation in the planning of this event with the Handel and Haydn Society.

To members of the MIT150 Steering Committee and the Festival of Art, Science and Technology for their support and assistance with this event.

To the MIT Office of Resource Development and the MIT Alumni Association for their support and assistance.

To the Members of the Class of 1954 who contributed to the concert. (see following page)

To donors to the Give to the Arts Fund

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As of 2/16/11



## From the MIT Class of 1954

### In Appreciation

To the “Impresario Members” of the Executive Committee of the Class of 1954, who working with MIT’s Professor of Music Ellen Harris ’54 H, helped make possible this production of the Handel and Haydn Society’s performance of the Oratorio “Israel in Egypt” in MIT’s Kresge Auditorium on February 19<sup>th</sup>, 2011.

To the partnership with Jeffrey Newton, MIT’s Vice President of Resource Development.

To Anne Marie Michel, Assistant Dean for Development in the School of Humanities, Arts, and Social Sciences for all her efforts in making this event possible.

To the members of the Class of 1954 who have supported the concert and the preparation of this Memento Page in the Program Book.

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Marilyn Shilkoff  
Harvey & Arline Steinberg

# Program Notes

"Israel at Last!" This was the headline for J.S. Dwight's article in the *Boston Courier and Boston Centinel* describing the performance of *Israel in Egypt* by the Handel and Haydn Society on February 13, 1859. By the time the Society performed this oratorio it was firmly ensconced in the concert repertoire as being second only to Handel's *Messiah*. The origins of the work in London in the 1730s, however, were less auspicious.

Composed between October 1, and November 1, 1738 and premiered in London the following year, *Israel in Egypt* is one of only two Handel oratorios with texts taken directly from the Bible; other texts were gleaned from the Anglican Book of Common Prayer. The librettist is not known, but scholars suggest that Charles Jennens, librettist for *Messiah*, the only other Handel oratorio with a Biblical text, compiled this libretto as well. Unlike his other oratorios, *Israel in Egypt* contains more choral movements than solo ones. This may be one reason why the work was not enthusiastically received at its premiere in London at the King's Theater on April 4, 1739. Handel, as was his custom, made changes for subsequent performances, adding more solo movements and shortening some of the choruses.

The mood in London at this time also had an impact on the reception of this oratorio. England was ruled by King George II who was also the Elector of Hanover and therefore part of the select group who sanctioned and supported the Holy Roman Empire, which was firmly in the hands of the Austrian

family, the Habsburgs. Thus, England was allied with Austria. For some English subjects in the 1730s, this association was another reminder that their king and his wife, Queen Caroline, were foreign-born monarchs. This was not an issue for supporters of King George II, but for those who felt the throne had been usurped by Hanoverians, this alliance rankled. Handel and his music became unwittingly involved in this situation because Handel was also German-born and enjoyed the favor of the royal family despite the opposition to him and his opera companies mounted by some English noblemen. Moreover, in the press Handel was associated with Sir Robert Walpole, a leading figure in the government of George II. Walpole's unpopular policies, such as the Excise Tax, were conflated with Handel's own business practices and transformed Handel into the public face of many attacks on the government.

Despite the political overtones imposed on his works by the press, Handel continued the oratorio performances begun in the early 1730s. With *Israel in Egypt*, the extra-musical message seemed to apply to all aspects of politics in England, which was facing several crises simultaneously. In 1733, the War of Polish Succession tested the alliance between England and Austria especially when England did not contribute direct military support due to Walpole's policies. Also in the 1730s, Spanish ships boarded and searched English merchant ships. Public reaction in England called for a quick and strong response. That response did not come until 1739 when England began what was



called the War of Jenkins' Ear, named for a published picture showing the Spanish attacking an English sailor.

Internal strife also affected life in England. There was opposition not only to the Hanoverian monarchy but also to Sir Robert Walpole. The leading opponent to Walpole, Lord Bolingbroke, attempted to limit Walpole's power at about the same time *Israel in Egypt* premiered. Because of this, the idea of dissent, enslavement, and the desire to be delivered from an unjust government resonated with the press and members of the audience. Reviews of the first performances openly associated England's political troubles with Israel's plight. The desire of some for the return of the "true" royal family, the Stuarts, was another point for domestic uncertainty; they, too, looked to this oratorio as a source of inspiration. The ability of this story to be interpreted in so many diverse and even contradictory ways is a testament to the power and appeal of Handel's music.

The number and variety in the choral movements sets *Israel in Egypt* apart from Handel's other oratorios. The chorus does not just comment on the narrative; it actively participates in telling the story. The oratorio is divided into three parts: *The Lamentation of the Israelites for the Death of Joseph*, *The Exodus*, and *Moses' Song*. The music for Part 1 references earlier compositions. Parts 2 and 3 were composed in reverse order.

## George Frideric Handel

1685 Born in Halle on February 23.

Baptized Georg Friederich Händel; used different spellings of his name in different countries; usually used George Frideric Handel in England.

1702 Studied at the University of Halle. While in Halle, Handel met Telemann.

1703 Handel moved to Hamburg; Handel and the composer, theorist, and author Johann Mattheson, became friends. The two traveled to Lübeck to meet the organist and composer Dietrich Buxtehude.

1705 Handel's first opera, *Almira*, performed in Hamburg to great acclaim.

1706 Moved to Italy (Florence then Rome). In Rome, Handel was employed by the Marquis Francesco Ruspoli, for whom he composed the oratorio *La Resurrezione*.

1709 Met Vivaldi in Venice.

1710 Appointed Kapellmeister to the Elector of Hanover and immediately asked for permission to go to London. In 1712, Handel was granted a second leave of absence provided he "return within a reasonable time."

1714 Handel's employer, the Elector of Hanover, became George I of England.

1732 Handel essentially created what is known today as the English oratorio by revising an earlier work, *Esther*, "to be perform'd by a great Number of the best Voices and Instruments." Handel also advertised that the work would have "no Action on the Stage."

1739 *Israel in Egypt* premiered at King's Theatre, Haymarket, London on April 4. Subsequent performances were given in 1740, 1756 and 1758.

1759 Died on April 14; an estimated 3,000 people attended his funeral at Westminster Abbey.

As a whole, Part 1 is a reworking of Handel's *Funeral Anthem for Queen Caroline*. Within the opening chorus, Handel borrows from the motet "Behold how the righteous man dies" (*Ecce quomodo moritur justus*) by the 16th-century composer Jacob Handl (Gallus). A meditative and serene quality emerges out of the initial feeling of sadness and mourning as Handel weaves varying textures with the vocal and instrumental parts.

Part 2, *The Exodus*, begins with the announcement that a new king of Egypt has taken the throne and does not treat the Israelites with compassion. God then calls Moses to aid the Israelites and lead them from slavery. The depictions of the plagues and the passage through the Red Sea contain some of Handel's most vivid writing. In "The land brought forth frogs" the short-long rhythmic pattern and leaping melodic figures portray the movement of these animals. Similarly, in "And there came all manner of flies" the running notes in the violins are as incessant as the pestilence they represent. Further on, the oboes and bassoon enter with the chorus to relate a new plague: locusts.

Handel also uses text painting to express more general feelings. The descending line in the orchestra that begins the chorus "He sent a thick darkness" and the chromatically rising and falling line in the vocal parts convey the oppressive nature of this text ("even this darkness which might be felt"). This movement contrasts with the lilting melody and pedal tones Handel employs for the pastoral setting of "But for his people".

In "But the water overwhelmed their enemies" the orchestration again underscores the text with timpani rumbles, triplet figures in the strings, and melodic leaps in the violins, viola and oboes. Here too, Handel goes beyond the depiction of specific words to reflect the overall emotion of the scene.

In Part 3, images of crossing the Red Sea are conveyed differently in the chorus "And with the blast of thy nostrils"; steady notes in the voice and oboe confine the fast figuration in the first violins to reflect the text "the flood stood upright".

In the final chorus, a recitative recounting the safe passage of the Israelites through the sea separates two choral exclamations of "The Lord shall reign". A third iteration of this text begins with alternating passages for soprano and chorus. In the orchestra, trumpets and trombones contribute to the regal sound and at "for he hath triumphed gloriously" Handel creates distinct vocal lines, expanding the sound to a joyous celebration of all the people.

Scored for soloists, two choruses, and an orchestra consisting of oboes, bassoons, trumpets, trombones, timpani, strings, continuo and organ, *Israel in Egypt* is a monumental work. Through Handel's unparalleled skill of story telling in music, this oratorio speaks to audiences today as powerfully as it did in Handel's own time.

Program notes prepared by  
**Teresa M. Neff, Ph.D.**  
2010–2011 Historically-Informed  
Performance-Fellow



# Bicentennial: 2015

A principal leader of Boston's arts community since 1815, the Handel and Haydn Society is gearing up for its Bicentennial in 2015. As part of the celebration, each new season will incorporate works that are significant to the Society's history as well as those never before played.

Although the first performance of Parts 2 and 3 of *Israel in Egypt* by the Handel and Haydn Society took place in 1859, the oratorio was part of the Society's plans from the beginning. Several selections from *Israel in Egypt* were included in the first concert of 1815 and after the success of this first concert, the Society began learning more choruses from the oratorio. In 1818 and 1819, the Society published the second edition of its choral collection, which included choruses from *Israel in Egypt*.

## 1815

December 25 and January 18, 1816, Duet "The Lord is a man of war" and the Chorus "He gave them hailstones for rain" were performed at the inaugural concert of the Society.

## 1859

February 13, first performance of Part 2 (*The Exodus*) and Part 3 (*Moses' Song*). All of the choruses plus selected recitatives and airs were performed at this concert.

## 1873

April 23, selections from *Israel in Egypt* performed in Steinway Hall, New York, by "The Celebrated Handel & Haydn Society from Boston, numbering 500 voices will appear together this Theodore Thomas' Unrivalled Orchestra, largely increased on this Occasion."

## 1877

May 20, first complete performance of Parts 2 and 3 as part of the Handel and Haydn Society Fourth Triennial Festival

## 1885

April 5, *Israel in Egypt* performed as part of the Society's 70th season, "In Memoriam George Frideric Handel"

# Handel and Haydn Society Orchestra

## **Violin I**

- \* Christina Day Martinson  
*Joan & Remsen Kinne Chair*
- Lena Wong
- Susanna Ogata
- Cynthia Freivogel
- Abigail Karr
- Guionmar Turgeon
- Clayton Hoener
- Katherine Winterstein

## **Violin II**

- † Linda Quan  
*Dr. Lee Bradley III Chair*
- Jane Starkman
- Julie Leven
- Danielle Maddon
- Marka Young
- Lisa Brooke

## **Viola**

- † David Miller  
*Chair funded in memory of  
Estah & Robert Yens*
- Laura Jeppesen
- Anne Black
- Jenny Stirling

## **Cello**

- † Reinmar Seidler  
*Candace & William  
Achtmeyer Chair*
- Sarah Freiberg
- Guy Fishman

## **Bass**

- Robert Nairn  
*Amelia Peabody Chair*

## **Flute**

- † Christopher Krueger
- Wendy Rolfe

## **Oboe**

- † Stephen Hammer  
*Chair funded in part by  
Dr. Michael Fisher Sandler*
- Kathleen Staten

## **Bassoon**

- † Andrew Schwartz
- Marilyn Boenau

## **Trumpet**

- † Jesse Levine
- Paul Perfetti

## **Trombone**

- † Robert Couture
- Hans Bohn
- Brian Kay

## **Timpani**

- John Grimes  
*Barbara Lee Chair*

## **Harpsichord/Organ**

- John Finney

## **Organ**

- Ian Watson

\* Guest concertmaster

- † Principal



# Handel and Haydn Society Chorus

John Finney, Chorusmaster

*The Cabot Family Chorusmaster Chair*

*The Handel and Haydn Society*

*Chorus is funded in part by*

*a generous gift from the Wintersauce  
Foundation.*

## **Soprano**

Elissa Alvarez

Kristin A. Brown

Jessica Cooper

Cassandra Extavour

Monica Hatch

Shannon Larkin

Jill Malin

Margot Rood

Sonja DuToit Tengblad

Erika Vogel

Teresa Wakim

Brenna Wells

## **Alto**

Kit Emory

Mary Gerbi

Catherine Hedberg

Abigail Levis

Margaret Lias

Miranda Loud

Emily Marvosh

Martin Near

Deborah Cundey Owen

Susan Trout

## **Tenor**

James DeSelms

Thomas Gregg

Murray Kidd

Randy McGee

Jason S. McStoots

David McSweeney

Stefan Reed

Mark Sprinkle

## **Bass**

Jonathan Barnhart

Jacob Cooper

Thomas Dawkins

Bradford Gleim

Paul Guttry

Herman Hildebrand

Nikolas Nackley

John Proft

# Program Texts

## Part I: The Lamentation of the Israelites for the Death of Joseph

### Chorus

The sons of Israel do mourn, and they are in bitterness; all the people sigh, and hang down their heads to the ground. How is the mighty fall'n! He that was great among the princes, and ruler of the provinces!

He put on righteousness, and it clothed him: his judgment was a robe and a diadem.

When the ear heard him, then it blessed him; and when the eye saw him, it gave witness of him.

How is the mighty fall'n! He that was great among the princes, and ruler of the provinces!

The righteous shall be had in everlasting remembrance, and the wise will shine as the brightness of the firmament.

Their bodies are buried in peace: but their name liveth evermore.

## Part II: Exodus

### Recitative (Stefan Reed, tenor)

Now there arose a new king over Egypt which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigor.

### Solo & Chorus (Margaret Lias, alto)

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burdens, and made them serve with rigor; and their cry came up unto God.

### Recitative (Stefan Reed, tenor)

Then sent he Moses, his servant, and Aaron whom he had chosen; these shewed his signs among them, and wonders in the land of Ham. He turned their waters into blood.

### Chorus

They loathed to drink of the river. He turned their waters into blood.

### Air (Abigail Levis, alto)

Their land brought forth frogs, yea, even in their king's chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.



## Part III: Moses' Song

### Chorus

He spake the word, and there came  
all manner of flies and lice in all their  
quarters. He spake; and the locusts came  
without number, and devoured the fruits  
of their ground.

He gave them hailstones for rain;  
fire mingled with the hail ran along  
upon the ground.

He sent a thick darkness over all the  
land, even darkness which might be felt.

He smote all the first-born of Egypt,  
the chief of all their strength.

But as for his people, he led them forth  
like sheep: he brought them out with  
silver and gold; there was not one feeble  
person among their tribes.

Egypt was glad when they departed,  
for the fear of them fell upon them.

He rebuked the Red Sea, and it was dried  
up.

He led them through the deep as  
through a wilderness.

But the waters overwhelmed  
their enemies, there was not one of  
them left.

And Israel saw that great work that  
the Lord did upon the Egyptians;  
and the people feared the Lord.

And believed the Lord and  
His servant Moses.

### Chorus

Moses and the children of Israel sang  
this song unto the Lord, and spake,  
saying: I will sing unto the Lord, for he  
hath triumphed gloriously; the horse and  
his rider hath he thrown into the sea.

### Duet (Teresa Wakim, Brenna Wells, sopranos)

The Lord is my strength and my song;  
He is become my salvation.

### Chorus

He is my God, and I will prepare Him  
an habitation: my father's God, and I will  
exalt Him.

### Duet (Nikolas Nackley, Bradford Gleim, basses)

The Lord is a man of war: Lord is  
his name. Pharaoh's chariots and his  
host hath He cast into the sea; his  
chosen captains also are drowned  
in the Red Sea.

### Chorus

The depths have covered them: they  
sank into the bottom as a stone.

Thy right hand, O Lord, is become  
glorious in power; Thy right hand, O  
Lord, hath dashed in pieces the enemy.

And in the greatness of Thine excellency  
Thou hast overthrown them that rose up  
against Thee.

Thou sentest forth Thy wrath, which  
consumed them as stubble.

# Program Texts, *continued*

And with the blast of Thy nostrils  
the waters were gathered together,  
the floods stood upright as an heap,  
and the depths were congealed in the  
heart of the sea.

**Air (Stefan Reed, tenor)**

The enemy said, I will pursue, I will  
overtake, I will divide the spoil; my lust  
shall be satisfied upon them; I will draw  
my sword, my hand shall destroy them.

**Air (Margot Rood, soprano)**

Thou didst blow with the wind,  
the sea covered them; they sank  
as lead in the mighty waters.

**Chorus**

Who is like unto Thee, O Lord, among  
the gods? Who is like Thee, glorious  
in holiness, fearful in praises, doing  
wonders? Thou stretchest out Thy  
right hand, the earth swallowed them.

**Duet (Margaret Lias, alto;  
David McSweeney, tenor)**

Thou in Thy mercy hast led forth Thy  
people which Thou hast redeemed;  
Thou hast guided them in Thy strength  
unto Thy holy habitation.

**Chorus**

The people shall hear, and be afraid:  
sorrow shall take hold on them: all the  
inhabitants of Canaan shall melt away: by  
the greatness of Thy arm they shall be as  
still as a stone; till Thy people pass over,  
O Lord, which Thou hast purchased.

**Air (Emily Marvosh, alto)**

Thou shalt bring them in, and plant  
them in the mountain of thine  
inheritance, in the place, O Lord, which  
Thou hast made for Thee to dwell in, in  
the sanctuary, O Lord, which Thy hands  
have established.

**Chorus**

The Lord shall reign for ever and ever.

**Recitative (Stefan Reed, tenor)**

For the horse of Pharaoh went in with  
his chariots and with his horsemen into  
the sea, and the Lord brought again the  
waters of the sea upon them; but the  
children of Israel went on dry land in the  
midst of the sea.

**Chorus**

The Lord shall reign for ever and ever.

**Recitative (Stefan Reed, tenor)**

And Miriam the prophetess, the sister  
of Aaron, took a timbrel in her hand;  
and all the women went out after her  
with timbrels and dances. And Miriam  
answered them:

**Solo & Chorus (Margot Rood, soprano)**

Sing ye to the Lord, for he hath  
triumphed gloriously; the horse and  
his rider hath he thrown into the sea.  
The Lord shall reign for ever and ever.  
I will sing unto the Lord, for he hath  
triumphed gloriously; the horse and his  
rider hath he thrown into the sea.



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Judith Verhave  
Nancy Whitney

## Governors Emeriti

Leo L. Beranek

Jerome Preston, Jr.

Rawson L. Wood

*As of February 1, 2011*

# Handel and Haydn Society

## Administration

Marie-Hélène Bernard  
*Executive Director/CEO*

## Artistic and Education

Ira Pedlikin.....*Director of Artistic Planning*  
Robin L. Baker.....*Director of Education*  
Jesse Levine.....*Personnel/Production Manager*  
*Music Librarian*

## Development

Emily A. Yoder .....*Assistant Director of Development*  
Trevor W. Pollack.....*Institutional Giving Manager*  
Sarah Redmond.....*Development Assistant*

## Marketing and Audience Services

Kerry Israel.....*Director of Marketing and Communications*  
Sue D'Arrigo.....*Audience Services Manager*  
Denise Giblin.....*Audience Services and Sales Associate*  
Kyle T. Hemingway.....*Creative Services Designer*  
Jonathan Carlson.....*Marketing Assistant*  
José Cuadra.....*Box Office Assistant*  
Julie Dauber.....*Box Office Assistant*  
Janet Bailey.....*Marketing Consultant*  
Nikki Scandalios.....*Public Relations Consultant*

## Finance and Administration

Clifford H. Rust.....*Director of Finance*  
*and Administration*  
Michael E. Jendrysik.....*Project Manager*  
Mary Ellen Reardon.....*Accounting Assistant*

## Vocal Apprenticeship Program Conductors

Lisa Graham.....*Young Women's Chorus*  
Joseph Stillitano.....*Young Men's Chorus*  
Heather Tryon.....*Youth Chorus & Singers*

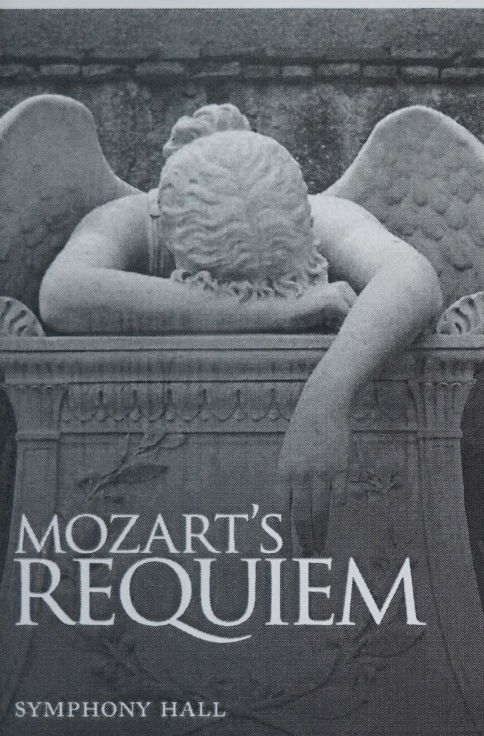
## Interns

David Elion                Laura Henderson  
Robin Melendez        Alexis Schneider

Ropes & Gray, LLP.....*Counsel*  
Tsoutsouras & Company, P.C.....*Auditors*  
Howland Capital Management, Inc.



# 2010–2011 Season Upcoming Concerts



## MOZART'S REQUIEM

SYMPHONY HALL

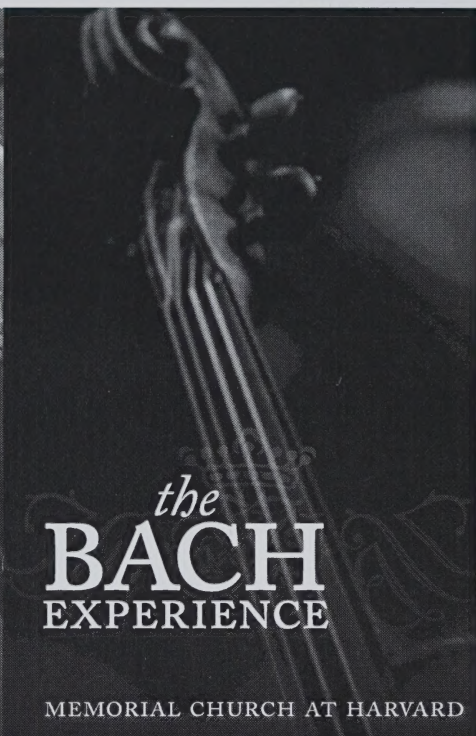
FRI, APR 29  
8PM

SUN, MAY 1  
3PM

Harry Christophers, conductor

Handel  
*Dixit Dominus*  
Mozart  
*Requiem*

Elizabeth Watts, soprano  
Phyllis Pancella,  
mezzo-soprano  
Andrew Kennedy, tenor  
Eric Owens, bass-baritone  
Handel and Haydn Society  
Chorus and Period  
Instrument Orchestra



## *the* BACH EXPERIENCE

MEMORIAL CHURCH AT HARVARD

THU, MAY 12  
8PM

SUN, MAY 15  
4PM

Mary Greer, conductor

Featuring Bach Cantatas  
Nos. 37, 92, and 97



